

AMERICAN ART NEWS.

VOL. VII. No. 19.

NEW YORK, FEBRUARY 20, 1909.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

- Anglo-American Fine Art Co., 523 Fifth Avenue.—Choice paintings by Old Masters.
- Bauer-Folsom Co.—Selected American paintings. Antiques, art objects and decorations.
- Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.
- Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.
- C. J. Charles.—Works of art.
- Clausen Galleries.—Artistic frames, mirrors and modern paintings.
- Cottier Galleries.—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries.—Ancient and modern paintings.
- Ehrich Galleries.—Permanent exhibition of Old Masters.
- Fifth Ave. Art Galleries.—A fine collection of rugs owned by Mr. Donchian, and paintings owned by Messrs. Fluerman and Joseph D. Carroll.
- Gimpel and Wildenstein Galleries.—High-class old paintings.
- Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.
- Macbeth Galleries.—Paintings by American Artists.
- Montross Gallery, 372 Fifth Avenue.—Paintings by Alexander Schilling.
- Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.
- Oehme Galleries.—French and Dutch paintings.
- Powell Gallery.—Paintings—Artistic frames.
- Louis Ralston.—Ancient and modern paintings.
- Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.
- Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.
- H. O. Watson & Co.—Decorative work of art. Pictures by Monticelli and rare old tapestries.
- Yamanaka & Co.—Things Japanese and Chinese.

Boston.

- Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

- Henry Reinhardt.—High-class paintings.

Washington (D. C.)

- V. G. Fischer Galleries.—Fine arts.
- Germany.
- J. & S. Goldschmidt, Frankfurt.—High class antiquities.
- G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

- James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.
- Obach & Co.—Pictures, prints and etchings.
- Shepherd Bros.—Pictures by the early British masters.

Paris.

- E. Bourgey.—Coins and medals.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres.—Art objects for collections.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

Anderson Auction Co., 12 East 46th St.—A collection of etchings, engravings and lithographs, Feb. 25, 26, at 8 o'clock.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Handsome furniture, furnishings, etc., to close the estate of the late Mrs. Josephine L. Bleier. Feb. 22, 23, 24, 25, 26, at 2.30 o'clock.

ACADEMY PLANS HOME.

There is at last a definite prospect of a suitable building and art gallery being erected at no distant day for the National Academy of Design, and a bill to enable the Academy to erect a large and handsome structure on the site of the old arsenal in Central Park, just out of East 64th Street, was introduced in the legislature at Albany this week.

This is an excellent site, exceedingly accessible, and the fact that the old arsenal has been declared unfit for use, afforded an opportunity for the Academy to put in specific form the plan which its management has contemplated for some time past.

Academy Has Building Fund.

The Academy in its century and more of life has accumulated a considerable fund, and although not all of this is available for building purposes, it possesses more than

PICTURES FOR THE MUSEUM.

Through the generosity of a public-spirited citizen who desires his name withheld for the present, the superb canvas by Joaquin Sorolla y Bastida, "Oxen Drawing Boats on Beach," one of the finest of modern masterpieces, and now on exhibition at the Hispanic Society Library, has been presented to the Metropolitan Museum. The Museum has also acquired by purchase the fine composition figure canvas, "Leonese Peasants," also by Sorolla, and on exhibition at the Hispanic Library. It is a pleasure indeed to recall the acquisition by the Museum of these really great paintings.

The most popular picture at least, and certainly one of the strongest and best in the exhibition of modern German pictures at the Metropolitan, "Oxen Crossing a Ford," by Prof. Zugel, has also been presented to the Museum by a public-spirited citizen. This picture was reproduced in the ART NEWS of Jan. 9.

PRINCETON EXPLORES ARABIA.

Professors Howard Crosby Butler, David Magie, Jr., and Mr. Junius S. Morgan, until recently associate librarian in Princeton University, sailed for Cherbourg on Tuesday en route to the Arabian desert, where they will conduct Princeton University's second archaeological expedition in that country.

On the first expedition, in 1905, Prof. Butler found the ruins of entire cities in a good state of preservation.

A REMARKABLE PURCHASE.

(Special cable to American Art News.)

Berlin, Feb. 15.—M. Jacques Seligman, of Paris, the court antiquaire, has purchased the remarkable Macfells collection of sixteenth and seventeenth century watches.

Some idea of the value and importance of the collection may be obtained from the fact that, although it only contains 24 or 25 watches, M. Seligmann gave for it the large sum of 750,000 francs (\$150,000). It contains some unique examples which cannot even be found in the larger European museums, namely, some in gold enamel and rock crystal. One of the most remarkable watches bears in gold enamel a masterly portrait of a great prince, and an extraordinary watch with case of Limoges enamel has some remarkable engravings of mythological stones on the case, a splendid piece of work. Some of the pieces came from the collection of Baron Mayer Carl von Rothschild of Frankfurt.

MORGAN'S EGYPTIAN TRIP.

(Special cable to American Art News.)

London, Feb. 15.—There is much interest expressed here in the projected visit of Mr. J. Pierpont Morgan, on an archaeological exploring expedition, to Egypt. Mr. Morgan will be accompanied from here by Mr. Reid, director of the British Museum.

COMING HENRY W. POOR SALE.

Valuable house furnishings, furniture, rugs, tapestries, art objects, etc., collected by Mr. Henry W. Poor, are to be sold in March, in his residence, 1 Lexington Avenue.



GELDERLAND.

By Walter McEwen.

In Penna. Academy Exhibition.

FIGHT OVER STATUE.

Gen. Felix Agnus, of Baltimore, refuses to destroy a copy of the Adams monument, of Augustus Saint-Gaudens. The replica now stands in a Baltimore cemetery, and the widow of the sculptor has offered to present the owner with a true copy if he would cause the one he has to be broken up. Gen. Agnus demanded that the offered replica be actually erected before he surrendered the objectionable copy, whereupon Mrs. Saint-Gaudens withdrew her offer.

Saint-Gaudens' original work was erected in Rock Creek cemetery, in Washington, and the reproduction in Gen. Agnus's possession was made without permission of the creator or of his executors.

half a million dollars which can be devoted to a building. This sum is not sufficient for the acquisition of such a site as the best interests of the Academy and of the city require, and it is difficult to induce even liberal citizens to contribute the immense fund that would be necessary for the purchase of a fine site in a central locality and the added cost of a suitable building.

It is, however, a handsome sum to go toward the mere erection of a building, and, furthermore, members of the Academy have been encouraged by wealthy citizens to believe that if the right site could be secured liberal additions would be made to produce a worthy building.

Plan Now Proposed.

The plan of the Academy is that the Architectural League, Sculpture Society and other art organizations shall be enabled to hold their exhibitions in the proposed building.

The bill introduced in the legislature was drawn by representatives of the city with the approval of Mayor McClellan. It enables the city to enter into a contract

(Continued on page 3.)

IN THE ART SCHOOLS.

Art Students' League.

An interesting exhibition, to open this week will include all the works of the League students who have received scholarships since 1900. This includes the work of all the classes. As the League always retains the scholarship work, the exhibition has been easily arranged.

On Saturday afternoon Kenyon Cox invited the students to his studio, 134 East 67th St., to view the preparatory drawings for his decorations for the Wilkesbarre Court House. His object in showing the drawings rather than the finished pictures was that in this state they might be of more benefit to the students, and also that his own classes could more easily understand his methods.

Edward Dufner will soon hold an exhibition of his work in the members' room at the League.

Miss Constance Bigelow, one of the officers of the Board of Control, has decided to leave the League March 1 and continue her studies abroad.

Fred Ross, of Indianapolis, a student, has just returned from the West, where a number of portrait commissions detained him.

On Wednesday evening the St. Valentine's dance was held at the League. The Poster Committee has not as yet announced the prize-winners.

Corcoran School of Art.

The Corcoran School of Art at Washington was started by a few cultured Americans who were permitted in 1875 to draw from the casts in the Corcoran Gallery. About 1877 Mr. E. T. Andrews, on certain days of each week, gave gratuitously instruction to the students. In 1883 the trustees, gratified by the progress made, decided to give a suitable gold medal to the student whose work showed the greatest improvement. The first medal was awarded in 1885, and since then the awarding of this honor has been the event of the school year. Two years later the increased number of students so impressed the trustees that they engaged Mr. Andrews to give regular daily instruction. The progress was so marked that Mr. Corcoran made provision in his will for the equipment and support of an art school in connection with the Corcoran Gallery. A new building especially planned for the school was occupied in 1890, and an assistant instructor was engaged.

In a few years both the gallery and the school had outgrown their old quarters, and the present gallery was built to meet their future needs. It was completed in 1897. The school occupies five large, well lighted and equipped rooms in the northern part of this building.

After seventeen years Mr. Andrews tendered his resignation as director of the school, and Mr. E. C. Messer was selected to fill his place. Associated with him are Mr. Richard N. Brooke, vice-principal; Mr. James Henry Moser, water-color classes; Miss Mathilda Mueden, day antique; Dr. Frank Baker, anatomy, and recently Ruel Pardee Tolman.

There is an average yearly attendance of between two and three hundred. Owing to the rapid development of Washington as an art center, the importance of this school is steadily increasing, and it will not be many years before it is crowded to its utmost. It is, however, unfortunate in that its income does not keep pace with its growth. Here is an opportunity for someone who has the future of American art at heart to help this growing school, so that it will be able to meet its pressing needs.

FRENCH ART AT MONTREAL.

Second Notice.

The French Exhibition is finding much favor in the eyes of the Montreal public, and each day the galleries are well filled, crowded, in fact, during the afternoon. On looking around the galleries one is impressed with the hugeness of the undertaking, in the selecting, cataloguing, shipping, unpacking and arranging the works shown. Thanks should be extended to M. Marcel Horteloup, the French Commissioner, and his assistants; also to the Curator of the Gallery, Mr. Abbott, for the excellent way in which even the smallest detail of this most interesting exhibition has been handled. It will be long ere Canada forgets the compliment paid her by the great nation which leads the world in art.

This week mention must be made of the statuary, jewelry, ceramics and engravings. The first place in statuary must be given to Rodin's "Le Penseur," too well known to need description, also his head of "Minerva," which has called forth much criticism, for and against, some people considering it heavy, and disliking the peculiar light green shade of the face, in contrast to the dark bronze of the rest of the figure. The face itself is very beautiful, even though the heavy helmet and writhing serpents around the base of the statue may suggest solidity.

Other Good Sculptures.

Among other sculptures especially to be mentioned are: Landowski's "Workman," Desbois' "Woman Bending Bow," a study of the nude; also several interesting bronze and silver plaques and Voulot's "Two Sisters," a terracotta cast; and group in bronze of three women running in the wind, a study replete with life and action. Daulou's tiny statuettes of workmen; group of woman and children, and study of a baby's head, and Husson's interesting collection of plaques and curious dishes in bronze with silver tracery, also silver necklaces, trays and inkstands of rare design and workmanship.

Duchamp-Villon's marbles, a woman's head, a young girl, and study in the nude of a baby, are all good. Laporte's "Palm Sunday," a woman with prayer book and palm leaves in gilt bronze, is effective, and Roger Bloche's "Apprentice," and "Old Roman Woman," "Bartholomé," "A Young Girl" and "Bathing Woman," studies of the nude in bronze, are admirable.

Lalique's Jewelry.

The exquisite display of jewelry by René Lalique, pearl, diamond, and emerald tiaras, curiously wrought rings, hat pins, buckles; one especially to be mentioned of roosters' heads enameled on gold, necklaces of pearls, diamonds and emeralds, a unique collar of small squares of engraved crystals, set in diamonds, attracts the crowds.

There are many neck-pieces of engraved crystal, which seems to be the latest and most popular ornament. Beautiful enameled crystals in sprays of flowers, tiaras, and combs, tiny groups of orientals in ivory and gold, for paper weights purses, bracelets, belts, and one exquisite silver jug, with cover, on which are groups of ivory cupids. More than most people ever imagined, and certainly everything that any one could desire, is to be found in this fairy land of jewels, each piece of which was designed by M. Lalique and signed by him.

The Ceramic Display.

The display of ceramics is small, but of fine workmanship. Taxile Doat, who for the last thirty years has made some of the most wonderful pieces of Sevres, has sent a collection of small

vases, jars and boxes. Lenoble, whose peculiar designs almost rival the work of Japan, is exhibiting some curious bowls and jars. Methey has some small pieces interesting for their peculiar glaze.

Fine Colored Engravings.

One of the most interesting and beautiful departments of the exhibition is the collection of colored engravings. These are something entirely new and must not be confounded with colored etchings. They are steel engravings, the plates of which are colored by the artists; a very limited number is printed, and each one is numbered and signed by the artist. At first one is inclined to consider them too smooth and flat, and possibly the very brilliant paintings around them have the effect of dulling them slightly. However, on close study they reveal a depth and softness of color which are very pleasing. Such names as: Bellanger-Adheimar, Bergès, Bertrand, Brouet, Chabanian, Dauchez, Dauphin, Fraipont, Geoffroy, Houdard, Jourdain, Legout-Gérard, Luigini, Waldmann, appear on the list of artists, and two examples of gypsography by Pierre Roche.

The educational value of this exhibition is inestimable; even in Paris itself it would be difficult to find such a complete collection of the modern art of France.

Marguerite Irwin.

PHILADELPHIA.

The attendance at the current annual exhibition of the Academy has broken all records. There were between 4,000 and 5,000 visitors the last two Sunday afternoons, and during the first fortnight 19,335. Among the works sold are: "Surprised" and "Bashful Bear," by Eli Harvey; "The Engraving," by Susan Watkins; "A Soldier of Crimea," by Harriet Blackstone; "Mills at Bridgeport," by Fred Wagner; "Winter at Ipswich," by Theodore Wendel, and "Crimson Rambler," by Philip L. Hale, both bought by the Academy for the permanent collection, and "Study in Scarlet," by Thomas P. Anshutz. Mr. Anshutz has been instructor in painting and drawing at the Academy since 1881. He is represented in the permanent collection by two pictures, "Becky Sharp" and "In a Garret."

Miss Elizabeth Wentworth Roberts, who has just closed an exhibition of twenty-two oils at the McClees Gallery, is represented in the Academy by three works, portrait of Edward J. Bartlett, Esq., and two Italian landscapes, "Etna" and "The Harbor-Taormina." These canvases all show the influence of years of studious travel and observation in southern Europe, tender tones, careful exclusion of non-essentials, and refined, poetic portrayal of nature.

At the Pennsylvania Museum, Fairmount Park, improvements are being made in the classification and installation of the collections, and they are receiving constantly many important accessions in all departments of art. Recently they have obtained a unique collection of the majolica of Mexico of the seventeenth and eighteenth centuries, the only public collection so far in existence. A valuable collection of Oriental Cloisonné enamels has also recently been bequeathed to the museum, and has just been placed on exhibition.

A bureau of identification has been established in connection with the regular work of the Museum through which owners of art objects may obtain desired information. The curator, with the generous assistance of specialists and authorities in various depart-

ments of art, will furnish, free of charge, expert opinions relative to the authenticity or provenance of doubtful specimens submitted for identification. Within the past five years this department has become one of the most useful and widely patronized.

The Museum has also published recently several contributions to knowledge in the form of art hand books and primers. The collection of American pottery and porcelain owned by the Museum is the only important one of the kind in the world, and is now practically complete, showing the development of the Ceramic art in the United States from the first settlement of the country to the present time. Efforts are now being made by the management to form important collections of other branches of American art, such as silver, glass, etc.

HOBOKEN (N. J.)

The second exhibition of oils, under the auspices of the trustees of the Free Public Library of Hoboken, N. J., will close in the library building this evening. The display was organized and arranged by several committees, on which Messrs. John E. Linde, Charles Schreyvogel and William Ritschel were especially active, and was composed of 110 works by contemporary American artists.

These included Gifford and Reynolds Beal, Emil Carlsen, W. M. Chase, C. C. and Emma L. Cooper, William Cotton, I. E. Couse, Leon Dabo, Warren B. Davis, Frank De Haven, C. W. Eaton, Ben Foster, A. L. Groll, D. J. Gue, W. J. Hayes, Robert Henri, J. F. Kaufman, R. C. Minor, E. H. Potthast, Wm. S. Robinson, Carl Rungius, Chas. Schreyvogel, R. M. Shurtleff, Greenville W. Smith, Jose Weiss, Gustav Wiegand, Guy C. Wiggins and Cullen Yates.

BOSTON.

The "trek" to the Fenway is on in earnest. Art students, bearing placards more or less complimentary (usually less) to their instructors and each other led it. Their procession was the most spectacular Boston has seen since the days of Antiques and Horribles; and now the school of the Museum of Fine Arts, having sobered off and sharpened up, are wielding the charcoal stick and palette knife in a brand new building adjoining the big granite pile, into which some of the treasures of the museum are already being carried by taxicabs and moving vans. Not many weeks hence the historic Venetian Palace in Copley Square will be closed to the public while the "art center" of Boston is being definitely relocated on the marsh adjoining the Isabella Stuart Gardner Museum in the Fenway, Limited.

Not so much perhaps because they appreciate the magnificent technical ability of Joseph De Camp, painter, but because they are interested in Theodore Roosevelt, statesman, big crowds have been filling the Newbury Street gallery in which the great grey portrait destined for the Harvard Union is on exhibition.

An excellent exhibition of landscapes, by Jose Weiss, is on at the Vose Galleries, 320 Boylston Street. This is a modern Dutchman who paints like an old master. One likes especially the large "Spring Floods," with its brilliant sky and flat expanse of glebe and water. The same punt appears moored to the shore of two pictures that have the quality of the finest of Daubignys. Appropriate to the season is "Chill February"—no frost of a performance, however. The Messrs. Vose were the first to introduce Weiss to New England; they naturally feel a pride in showing his latest and best work.

EXHIBITION CALENDAR FOR ARTISTS.

THE NEW HAVEN PAINT AND CLAY CLUB, Y.M.C.A. Building, 152 Temple St.
Ninth Annual Exhibition of Paintings, Water Colors, Sculptures, Miniatures, etc.
Works must be delivered Feb. 23, 24.
Opening of exhibition March 4.
Closing of exhibition March 27.

NATIONAL ACADEMY OF DESIGN, 215 West 57th St., New York City.
Eighty-fourth Annual Exhibition of Paintings, Pastels and Sculptures.
Works must be delivered only on Feb. 24, 25.
Vernishing Day, March 12.
Opening of Exhibition, March 13.
Closing of Exhibition, April 17.

CARNEGIE INSTITUTE, Pittsburg, Pa.
Thirteenth Annual Exhibition of Paintings.
Entry blanks must be received before Mar. 10.
Boston, works received by Stedman & Wilder, Trinity Pl., Mar. 12, 13.
Chicago, works received by W. S. Thurber, 210 Wabash Ave., Mar. 12, 13.
Cincinnati, works received by Traxel & Maas, 206 W. 4th St., Mar. 12, 13.
New York, works received by Budworth, 424 W. 52d St., Mar. 15, 16.
Philadelphia, works received by C. Haseltine, 1822 Chestnut St., Mar. 12, 13.
Pittsburg, works received by J. J. Gillespie Co., 422 Wood St., Mar. 15, 16.
Press View, April 28.
Opening of Exhibition, April 29.
Closing of Exhibition, June 30.

YE HANDICRAFTERS' CLUB, 296 Lafayette Ave., Brooklyn, N. Y.
Tenth Semi-annual Exhibition of Arts and Crafts.
Works received, Mar. 26.
Opening of Exhibition, Mar. 29.
Closing of Exhibition, April 3.

WITH THE ARTISTS.

A business meeting of the old students of the Académie Julien, Paris, was held at the studio of the president, Mr. J. William Fosdick, 33 West 67th St., on Tuesday evening. Officers were elected for the ensuing year, and the plan and scope of a permanent organization was discussed.

Wilhelm Funk showed at a musicale and reception in his beautiful studio, 111 West 42d St., on Saturday night last, his full-length seated portrait of the handsome Mrs. Alfred DuPont of Wilmington, Del., perhaps the most distinguished portrait his able painter has yet produced. Mrs. DuPont is depicted seated in easy and graceful pose, and gowned in evening dress of black, on a handsome sofa. The technique approaches that of Sargent, and is exceedingly strong. The flesh coloring is very true and the expression admirable. This portrait will add new fame to Mr. Funk's achievements.

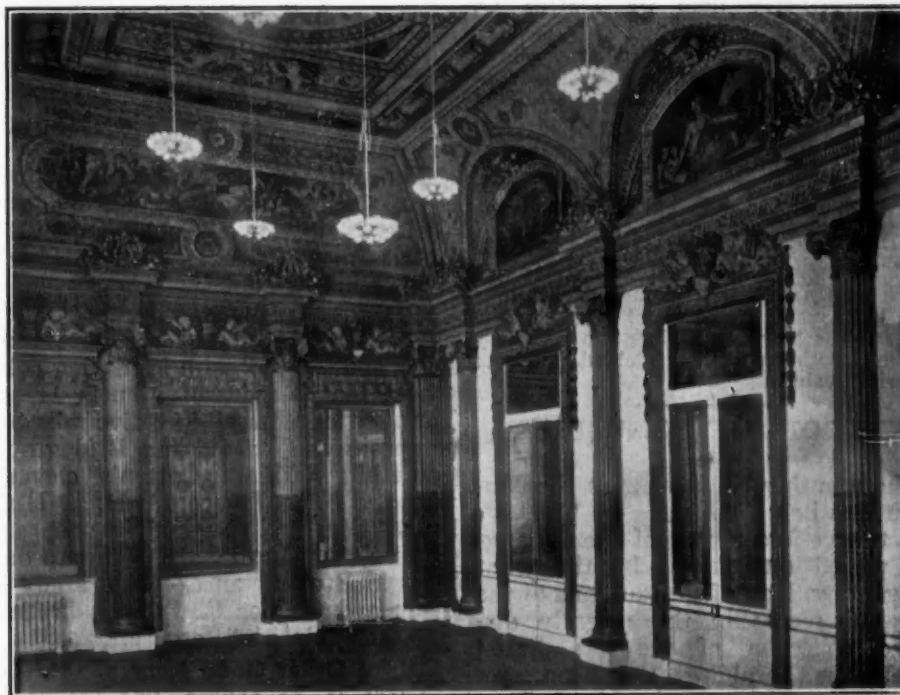
At the musicale a delightful program, arranged by Mr. Ward Stephens, was rendered by Miss Caroline Hudson, soprano; Mr. Arthur C. Clough, tenor; Mr. Percy Hemus, baritone; Mr. Maximilian Pilser, violinist, and Mr. Hans Kronold, cellist. Mme. Jomelli also sang delightfully.

George Elmer Browne gave a tea and musicale at his studio, Boulevard Raspail, Paris, recently. More than a hundred guests were present. Mr. Atherton Smith, the English baritone, and Miss Gibson sang several numbers most effectively, and Miss Josefa played some violin selections, which were exquisitely rendered. There were several of Mr. Browne's recent paintings in the studio which attracted much attention. "The Wain Team," a remarkably strong and interesting canvas; "The Jungfrau," a moonlight scene, and "Toledo, Spain," were especially noticed. Several other smaller canvases were shown, including "The Canal at Montigny," and a water color of a scene on the Seine. Mr. Browne is now at work on a large canvas which he will probably exhibit in the spring.

F. Luis Mora is now painting in Seville, Spain, where he has taken a studio for the winter.

J. Allen St. John, who recently returned to Chicago, has been awarded Honorable Mention at the Jolouse Exposition, for his "Brass Market at Bruges."

The Art Committee of the Lotos Club announces the annual exhibition of paintings by artist members of the club to open this evening in the beautiful picture gallery of the new clubhouse, 110 West 57th St. The exhibition will last through Tuesday afternoon next.



Music Room—Sagan Palace—now Seligmann Gallery, Paris.

Winslow Homer was in town this week and visited the Knoedler Galleries. He looked and seemed well.

Ber Ali Haggin, Jr., will send to the Paris Salon this week his recently completed full-length standing portrait of Mary Garden as "Salome." He showed the portrait to a number of friends in his studio, 23 West 67th Street, this week. While necessarily theatrical in effect, the portrait is cleverly painted. The pose is truthful and effective, the flesh tones natural, and the rendering of the texture and color of the gossamer drapery and the brocaded crimson mantle exceedingly well done.

The recent exhibition of pictures by Augustus Koopman, at the Corcoran Gallery, was very successful. Among the works sold were the "Horses Running to Meet Boats," purchased by the St. Paul Institute Art Gallery of St. Paul, Minn., and the etchings, "Return of Shrimpers," "River Gauche," "Mother and Child," "Fisher Boy," "Volendam Café" and "The Toilette," which were all purchased by the Congressional Library. An exhibition will be made in New York very soon.

SALMAGUNDI'S AUCTION.

The total amount received at the Salmagundi annual auction sale, at the clubhouse on Friday and Saturday evenings, aggregated about \$8,000. This, while far below the value of the pictures, was an advance on the amount received at last year's sale.

The object of the sale each year is to clear the club from debt, and for this purpose members donate sketches, half of the proceeds going to the artist and the other half to the club.

The display this year, which numbered 188 canvases, was especially good, as a majority of the artists sent superior examples of their works, and those who took advantage of the sale had a rare opportunity to secure good pictures at remarkably low figures.

The picture that brought the highest figure in the sale was Frederick J. Waugh's "Cornish Coast," which sold for \$230, a low price for a really excellent example of the work of this able marine painter. Warren Davis's "Golden Glow" brought \$132.50. F. K. M. Rehn's "Sunset at Sea," \$170, and David J. Gue's admirable "Moonlight on Casco Bay," \$120.

"The Herder," by Charles P. Gruppe, brought \$105; Charles Warren Eaton's "Edge of the Pine Woods," \$152; Paul Cornoyer's "In the Bronx," \$105.

"In the Triana Quarter of Seville," by Frederick Mulhaupt, fetched \$100. Wm. J. Hays's "U. S. Cavalry in '98," \$185, and W. Verplank Birney's "Mid Dusty Records," \$140.

ACADEMY PLANS HOME.

(Continued from page 1.)

with the Academy by which the old arsenal shall be taken down and replaced at the Academy's expense, the top story of the proposed two-story building being reserved for the use of the Academy and sister societies and the low story to house the offices of the Park Department and the police station, which are now in the old building.

Changes to Be Made.

The Arsenal's first story is below the level of Fifth avenue, and the building is about one hundred feet from the avenue line. The idea put forward by the Academy and supported by the city authorities is that the new building shall occupy in its main part practically the area of the Arsenal, but with the extension of two wings toward Fifth avenue from the main building at or near its northern and southern ends, with an open court, or perhaps a court glassed over, between these wings. The offices of the Park Department and the police station are to occupy the lower floor of the building and have their entrances at the ground level on the western side of the building.

A Sculpture Garden.

The two wings would supply entrances to the second story, the gallery, from Fifth avenue, and practically this second story and its entrances would be on a level with the avenue. The court between the wings could at times of exhibitions serve as a sculpture garden. On account of its being placed in a hollow and being only of two stories the building would not rise to an undue height in the park.

According to the plans, the city would maintain the building and the Academy would have the care and direction of the gallery floor, which would involve the maintenance of that floor.

The administration of the Academy hopes for an overwhelming expression of public opinion in favor of the plan, and the project as framed, after the main features, is, possibly left in a somewhat tentative form in order that details may be worked out to the general satisfaction. That there is to be some criticism is already known, for the project has not yet been laid officially before the whole membership of the Academy.

Views of Academicians.

The Academy, speaking for itself, lays emphasis on its inclusive membership of American artists of note, at home and abroad, and says that it is self-supporting and has the means, the organization and the impulse "thus to advance the greatness of New York," but lacks the space. It points out that its galleries at present available are smaller by half than those of London and have hardly the space of a single gallery in the Grand Palais at Paris. The artists find it necessary for the success of such a building that it be situated on or near Fifth avenue and readily accessible in a central location. It is not purposed to place the schools of the Academy in this building.

Some Objections Raised.

There are members of the Academy who, although anxious for a suitable home and to have a great exhibition building for the city, do not exactly favor this Arsenal site. For instance, the plan put forward provides for leaving "quite undisturbed the People's Zoological Garden" in the midst of which the Arsenal stands.

One of the academicians says some of them didn't relish the idea of being placed "among policemen and monkeys." One critic of the proposed plan pointed out the danger of "official art" if the city went into partnership with the Academy, and the Academy should have absolute control of the exhibition portion of the building which its money had created. He raised the question whether the other art societies were to be permitted to hold their exhibitions there as a matter of right or at the option of the governors of the Academy.

NEW LOTOS CLUB OPENS.

The Lotos Club has opened its new clubhouse on the south side of Fifty-seventh Street, between Sixth and Seventh Avenues. Practically all the furniture in the house is new. Howard Russell Butler's painting of Andrew Carnegie is in the art gallery, which will be opened to-day with the annual exhibition of works by artist members of the club.

The disposition of the old house in Fifth Avenue is not determined. The old clubhouse is now on the market for sale. The construction of the new clubhouse was begun last April.

TORONTO.

February marked an epoch in the enterprise of Canadian Artists, when the doors of the "Canadian Art Limited," Toronto, were opened to the public. This is an artistic co-operative society, organized for the sale of works of art and reproductions of works of art by Canadian Artists, and is the first thing of its kind to be established in the Dominion. Should the society achieve all that the circumstances seem to warrant it is to be hoped that it will eventually extend its interests to the question of studio accommodation which is an increasingly serious problem in Toronto.

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MUSEUM GETS PRIZES.

The City of New York, its people and the art lovers of the country, as well as the Metropolitan Museum, are to be congratulated on the acquisition, through private gift and purchase by the Museum, of three modern masterpieces, namely, Sorolla's great canvases, "Oxen Hauling Boats on Valencia Beach," and his composition group, "Leonese Peasants," and the realistic canvas from the German Exhibition, "Oxen Crossing Ford," by Professor Zugel, who may be called the Sorolla of Germany, in his realism and ability to paint life and action. It would have been a pity indeed to have had these canvases leave New York.

A BUILDING NOT A SALON.

An amusing evidence of the amazing ignorance as to art terms and phrases in the editorial rooms of the daily newspapers of New York is afforded by their almost universal employment, in the headlines over and even in the editorials, and many stories anent the proposed new and per-

manent home for the old Academy of Design in Central Park of the phrase "A New York or an American Salon." A Salon, dear editors and reporters, is not a building or galleries, but a comprehensive, national or international exhibition of art works. Let us pray that this ignorant term may not pass into the American vernacular as has the "Tally-ho coach"—one of the most absurd and meaningless of American sporting terms.

MUSEUM'S ANNUAL REPORT.

Mr. J. Pierpont Morgan was re-elected president of the Metropolitan Museum at the annual meeting of trustees on Monday. The other officers of the museum were also re-elected. Several changes were made in the organization of museum committees. John Stewart Kennedy succeeded Darius O. Mills and William Church Kennedy succeeded Harris C. Fahnestock on the Finance Committee. Whitelaw Reid succeeded William Church Osborn on the Auditing Committee. Frederick Diehlman became chairman of the Committee on Paintings, and Robert W. De Forest, of the Committee on Purchases, places formerly held by Darius O. Mills.

The annual report of the trustees shows expenses for the year of \$260,396.33, of which the city of New York contributed \$160,000. Mention is made of individual gifts, which have been all recorded in the ART NEWS during the year.

Between one and three hundred men have been employed in excavations at the pyramids of Egypt, under the charge of the museum's Egyptian expedition. A notable headless Osiride statue of Usertason I. was discovered. Other excavations have been made at the Great Oasis, in the Libyan desert, where a Christian cemetery of the fourth generation yielded much of historical value.

METROPOLITAN MUSEUM.

The monthly press view at the Museum was held Feb. 13.

A twelve-fold screen of the K'hang-Hsi period (1662-1722) by the artist Fong Long, Kon of Fatsam, one of the principal pieces in the recently dispersed collection of the late Baron Speck von Sternburg, has been presented to the Museum by Mr. J. Pierpont Morgan.

Among the new acquisitions purchased are a bronze group, "Brother and Sister," by Rodin; a landscape by Wilson Steer, and a portrait of Cosima de Medici, by Bronzino, and a considerable collection of mediaeval arms and armor, and classical antiquities. Gold coins, medals, plaques, etc., have been presented to the museum by Henry R. Ickelheimer, Edward D. Adams, Mr. and Mrs. Frederick S. Wait and Mrs. Margaret Crosby Munn.

On view in the recent accessions room for the present is Corot's "Le Sommeil de Diane," recently purchased from Cottier and Co. Its companion piece, the "Orphée saluant la lumière," was painted at about the same time, in 1865, and is now in the Potter Palmer collection. The "Diana" figured at the Demidoff sale of February, 1868, and was worked over then by Corot.

The exhibition of contemporary German art at the museum will end on Monday. The committee on art exhibits has determined to open the exhibition of art objects in connection with the Hudson-Fulton celebration next September. The exhibition will embrace Dutch paintings of the time of Hudson, and examples of American industrial arts of the seventeenth and eighteenth centuries. It will last about four months.

PENNA. ACADEMY EXHIBIT.

(Last Notice.)

There is a larger proportion of figure works in the annual display of the Pennsylvania Academy this year than for some years past, and it is a pleasure to recall the presence of so many good figure canvases—a department of art in which many American painters are not as strong as they should be.

Gari Melchers, with his three-quarter-length seated "Portrait of My Mother," his somewhat theatrical full-length portrait of "President Roosevelt" in hunting costume, and his two moving transcriptions of a mother and child, the same models, a sweet-faced Dutch woman nursing a baby, the one in high and the other in lower color key, and his "Madonna," a composition group of three figures, easily takes a foremost place in sureness of drawing, arrangement and color and a certain sympathy with human nature. Mention must also be made of Frank Townsend Hutchens' clever character study, "The Marriage Column"; Mary B. Hazelton's "Old Brocade," a very dainty composition; and, of course, Thomas P. Anshutz's clever pastel "Study in Scarlet," his "Burnt Orange," his "Bird" and his "Tanagra," which deservedly won the Lippincott prize.

A Touch of Zorn.

There is a touch of Zorn in the flesh color and sunlight of Lillian Genth's "Pastoral," and Carl Marr's "Golden Hours," a large expanse of canvas, still has movement, light and air.

Time presses and space is limited, so that only mention can be made of Walter MacEwen's "Gelderland," illustrated in this issue; George Hitchcock's lovely Madonna, "The Annunciation"; Joseph T. Pearson, Jr.'s, thoroughly delightful and quaint "Other Days and Ways," with its daring color scheme—an American Manet; H. O. Tanner's large and impressive religious composition, "Behold the Bridegroom Cometh"; William Cotton's cleverly arranged "The Princess"; H. S. Hubbell's "Caprice," so good in pose and expression; Leslie P. Thompson's "Girl in Brown," an excellent study in color; and Charles S. Pearce's brilliant and well-painted "Bergere."

Other Good Genres.

There is, of course, fine technique in Charles W. Hawthorne's "Fishermen," and J. M. Lichtenauer's "Helen" is good in expression and well painted throughout. Robert Henri's "Girl in Furs," really a portrait of his second wife, is characteristically strong and rich in color, but lacks refinement. Far more attractive is Mr. Henri's "Spanish Gypsy Child," a most delightful work in expression, color and treatment. "The Beach at Coney," by George Bellows, while crowded in composition, is a most effective outdoors with figures full of sunlight, movement and life, while Victor D. Hecht's portrait of Otis Skinner as Col. Bridau, illustrated in the ART NEWS two weeks ago, is one of the best figure pieces in the display.

Weir's Good Works.

Howard G. Cushing's "Woman in a Silver Dress" was noticed when recently shown in New York, and Charles W. Hawthorne's "Mother and Child" is a superior composition. In "Peacock Feather," J. Alden Weir, as in the "Blue Gown," which hangs near, shows thoroughly refined and charming fancy portraits, beautifully painted and delicate in color and tone. Of the remaining figure works which call for mention are Wm. M. Paxton's "String of Pearls," theatrical but good; Maria O. Dewing's "Young Girl with Rose," lovely in tone and color; Winslow

Homer's well-known and striking "Early Evening"; S. L. Landau's large and good genre, "Prayer for the Lost at Sea"; H. M. Walcott's well-known but always good "The Wish," and Edmund Greacen's "Japanese Print."

Some Good Sculptures.

The Sculpture Exhibit is larger than usual this year, and comprises 180 examples. There is not a great deal that is very new in the display, which includes some fine pieces by Charles Gaffey, a number of Abastenia St. L. Eberie's little figures of "Slum Children," some portrait medallions by Janet Scudder, J. Scott Hartley's group, "Shingehis Wrestling with the North Wind," a number of F. G. R. Roth's animals, and characteristic works by Chester Beach, Amory Simons, Eli Harvey, Pierre Feitu, Albert Laessly and Bela L. Pratt.

James B. Townsend.

OBITUARY.

Russell Sturgis.

Russell Sturgis, the architect, art critic and writer, died Feb. 12, at his New York home, aged seventy-two.

Mr. Sturgis, as an architect, left monuments to himself in many well known buildings. He also distinguished himself as an art critic and voluminous writer on architectural subjects. As a writer "The Dictionary of Architecture" was his greatest work. In the realm of art criticism many placed him on the same plane with the great Parisians. All this he achieved despite the handicap of a pair of eyes so weak that nearly everything had to be read to him.

Most of his work as a constructive architect was done before 1880. Since that time he had given himself over largely to writing and critical work.

He was born in Maryland in 1836, son of the former president of the Red Star Line, and was graduated from the College of the City of New York in 1856, and later received from that institution the degree of Ph. D. Yale gave him the degree of M. A. He studied architecture here and in Munich. His first master in architecture was Leopold Eidlitz, one of the leaders of the Gothic revival. Mr. Sturgis designed Yale Chapel, at New Haven, and the Farnham and Durfee dormitories. With George Fletcher Babb he designed the Gothic Savings Bank, in Auburn. Several well known business structures in this city are examples of his work, as well as two houses in 77th street, built for James Alfred Roosevelt and Theodore Roosevelt, father of the president. He was one of the first users of fireproofing material in the city. He built the Mechanics and Traders' Bank, in Albany, of that material. He was associated during this period with P. D. Wight, architect of the old Academy of Design.

Among his chief compositions are "Manual of James Collections of Early Italian Pictures," "European Architecture," "A Historical Study," "Annotated Bibliography of Fine Art," "How to Judge Architecture," "The Appreciation of Sculpture," "The Interdependence of the Arts of Design," "The Appreciation of Pictures," "A Study of the Artist's Way of Working in the Various Handicrafts and Arts of Design" and "History of Architecture." He wrote more than five hundred articles on decorative and fine art. He also revised Lubke's "History of Art."

Mr. Sturgis spent most of his time in this city in his home, on the north side of Stuyvesant Square, but generally went to Westchester County for the summer. He had a wide circle of friends, among whom he was known as a connoisseur in many things besides art, particularly wines and dishes.

LONDON LETTER.

London, Feb. 10, 1909.

A private view was recently given at the Baillie Gallery (13, Bruton Street, Bond St.), of the memorial exhibition of paintings, drawings and caricatures by the late Henry Osipov, a young artist of rare promise, who has just died at the premature age of 32.

A series of drawings, illustrating Edgar Allan Poe's tales and poems by Arild Rosencrantz, and an exhibition of paintings by the Liverpool artist, Mary McCrossan, are also on view in the same galleries.

Yet another Art Society! At the Dudley Gallery (169 Piccadilly) a private view was given recently of the First Spring Exhibition of "The New Society of Water Color Painters," of which Sir Wm. Eden is president, the remaining members being, Messrs. Gerald Ackerman, Arthur G. Bell, C. Ross Burnett, Frederick Catchpole, H. L. Dell, Vignoles Fisher, Frederick E. Grone, Fred Mayor, Tom Mostyn, A. R. Quinton, Vivian Rolt, Steven Spurrer, George Thomson, Cyril Ward and Tatton Winter.

Mrs. Martin Colnaghi has presented to the National Gallery the "Portrait" of Mr. Martin Colnaghi, by J. C. Horsley, R.A. The picture is at present hung on a screen in Room XXI.

In view of the numerous applications for membership which are now being received, it is officially announced by the Allied Artists' Association that space at the forthcoming second annual Salon (to be held in the Royal Albert Hall during July), cannot be guaranteed to members who have failed to pay their subscriptions by March. Members who have not yet received the rules governing the 1909 exhibition are requested to write for the same without delay, to the Secretary, Allied Artists' Association, 67-69, Chancery Lane, London, W. C.

A hair-dresser of Soho bought for a few shillings at a recent sale a picture now believed to be a genuine Titian. The subject is "Jupiter Transformed to a Satyr Surprising Antiope." The treatment is bold and Titian's signature is at the bottom in the left-hand corner.

A former secretary of the Louvre gallery in Paris pronounces it an incontestable Titian, and other authorities agree with him. The work necessary for the restoration of the picture is now taking place and the hair-dresser is in hopes that some wealthy American picture lover will purchase the masterpiece.

MODERN PICTURES FADING.

A special correspondent writes to the New York World from Paris: French works of art for which Americans have expended millions of dollars are doomed to fade away within a few years.

Such is the conclusion of Leon Comerre, a prominent artist and an officer of the Legion of Honor. He asserts that, owing to the inferior quality of materials in use nowadays and the technique employed by some artists, the pictures of many painters cannot withstand the influence of time.

"There can be no doubt," he says, "that the process utilized by — (a famous painter whom he named) will have a destructive effect as regards the durability of his paintings. Another artist whose pictures will suffer is — (one who has painted the portraits of numerous American women at high prices). Look at his portrait in the Luxembourg Museum. It cannot last. It is a condemned canvas. Velasquez's medium was the only durable one."

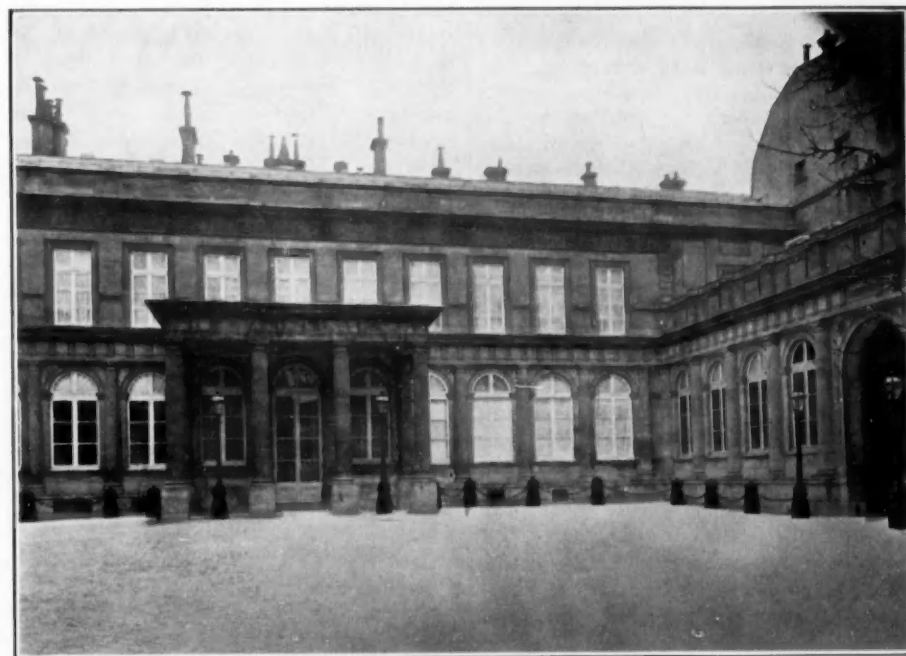
Paul Seignac, an artist and an author, indorses M. Comerre's declaration. He adds: "I am convinced that certain ruin awaits the majority of modern paintings. A few artists, MM. Meissonier and Detaille, have spared no pains to obtain pure and durable materials for their pictures. But most painters purchase ready-made preparations that are chemically adulterated and must soon fade."

PALACE NOW A GALLERY.



Main Stairway, New Seligmann Galleries, Paris.

When it was exclusively announced in the ART NEWS, in October last, that M. Jacques Seligmann of Paris had purchased the beautiful and famous hotel—which is really a palace—of the Princesse de Sagan on the Rive Gauche in Paris, and would, after the installation of elevators, electric lights and other modern improvements, arrange the magnificent building as an art gallery, it was predicted that when so completed it would be the most beautiful dealer's gallery in the world.



Exterior and Court—Sagan Palace—now Seligmann Galleries, Paris.

The work of furnishing and arranging the interior has now been completed, and the prediction is verified. The illustrations on this page will give some idea of the beauty and spaciousness of the interior apartments, of the splendid stairway, and also show the impressive exterior.

The hotel of the Princess of Sagan is at 57 Rue St. Dominique. It borders also the Esplanade des Invalides. The grounds on which it is built were acquired at the time of Louis XIV. by the Marquis of Pomponne, and the hotel was first built by the marquis.

The hotel was reconstructed in 1784 by Brongpiart, architect for the Princess of Monaco. Brongpiart, who was the most celebrated architect of his time, constructed, besides this residence, the Hotels de Montesson, Frascati, d'Osmond, etc., designed the large avenues which surround the Invalides and the Ecole Militaire, the Parc de Mauvroux and the Convent des Capucins. His principal achievement was the Palais de la Bourse, the cornerstone of

which he laid in 1808. It was said of this last monument that it lacked only a more noble purpose to possess the majesty of the most famous antique monuments.

The Princess of Monaco, after the construction of her residence, became the wife of the Prince of Condé, the famous head of the émigrés of the time of the French Revolution, who, when he died, was inhumed in the vault of the kings of France at St. Denis. At her death the hotel became the property of Sieyès. After Sieyès it belonged to Marshal Davout, Duke of Arnstadt.

After Davout it passed into the hands of the Dutch banker, Hope, and after the latter's death it was purchased by the Baron Scilliére, who left it to his daughter, the Princess of Sagan.

M. Jacques Seligmann bought it from the Duc de Valencay, son of the princess.

WASHINGTON (D. C.)

The Corcoran Gallery reopened last week with its permanent collection completely rearranged as well as rehung. The three main galleries have been given over to the American paintings, the portrait gallery has been cheered by the introduction of some subject pictures, and the more notable of the foreign paintings have been given a room to themselves. The Evans National Gallery collection has also been rehung under Mr. Evans' personal supervision.

At the Veerhoff galleries, Everett L. Warner is holding an exhibition of paintings in oil and water color and of

etchings, and at the Shelby Clarke Art Company's gallery R. P. Hasegawa of Boston and Japan is showing a collection of Japanese water colors, in addition to which should be mentioned an exhibition held by Miss B. E. Perrie, the vice-president of the Washington Water Color Club, at her studio.

PORTRAIT OF LINCOLN.

Editor AMERICAN ART NEWS:

There is one painting of Lincoln from life near here owned by John S. Palmer, that was painted by George Frederick Wright in 1860-61, at Springfield, Ill.

It is life size, about three-quarters length, in excellent preservation. The present owner secured it from a family in whose possession it had been continuously for some thirty-five years. They procured it directly from the artist in 1866-67, hence its authenticity is beyond doubt.

James A. Harris.
Stonington, Conn., Feb. 15.

PARIS LETTER.

Paris, Feb. 10, 1909.

Paris is having an artistic treat in the exhibition organized for charity now on view at the Galerie Trotti, Place Vendôme. It consists of thirty-three old masters of the Italian school. At least six of the works have never been on public exhibition before—a Botticelli Madonna, a portrait of "Doge Gritti," by Titian, a portrait of "Vittoria Colonna," by Del Piombo, and two portraits by Francesco Del Cossa.

The pictures receiving the most attention are three loaned by James Stillman, of New York. They occupy one entire wall of the gallery and represent a fortune in values. One is a remarkable full-length portrait of Cardinal Christoforo Madruzzo, by Titian, one of the two portraits of this style he ever painted, and the other two portraits by Moroni of the two nephews of Cardinal Madruzzo.

A ceiling by Tiepolo, "The Triumph of Love," only recently discovered in an old Italian palace, where it had been hidden for years by a modern ceiling that had been constructed over it, is a beautiful example of that artist's work, and is exciting much comment.

The annual Salon of the Society of Women Painters and Sculptors was opened on Feb. 5 by the president and Mme. Fallieres at the Grand Palais. There are 1,424 numbers in the catalogue, and the works shown fill several of the galleries on the ground and first floor on the Avenue d'Antin side of the Palais. Among the most striking works is a large composition by Mlle. Adrienne Jouclard, "Day of Music at Versailles;" the "L'Heure du Gouter" of Mlle. Oppenheim, and canvases by the Marquise de Wentworth, Mlle. Marcotte, Mmes. Grix and Leroux and Mlle. Cecile Morgand.

SPRINGFIELD (MASS.)

The thirty-second annual exhibition of paintings by American artists, conducted by Mr. James D. Gill, opened in the new art gallery, in the Charles Hall Building, on Tuesday, and will continue there through March 13th. The exhibition this year is composed of 149 oils, and marks the opening of Mr. Gill's permanent gallery in the remodelled building, formerly occupied by the Massachusetts Mutual Life Insurance Company. Mr. Gill has prepared a very tasteful and well illustrated and printed catalogue for the display, including some reprints of recent articles on faked and forged pictures from various publications, which he doubtless hopes will induce the public to buy only straight American paintings.

Among the artists represented are J. C. Arter, Hugo Ballin, E. A. Bell, Frank Benson, Gifford Beal, Bicknell, Birney, Blenner, Bogert, George Elmer and J. G. Brown, Chapman, Chase, Church, Closson, Cornoyer, Cotton, Cooper, Craig, Curran, Francis Day, L. De Forest, W. R. Derrick, W. H. Drake, J. W. Dunsmore, C. Warren Eaton, W. H. Foote, Frank Fowler, Daniel Garber, Edward Gay, Gauley, Genth, Granville Smith, A. H. Graves, C. P. Gruppe, D. J. Gue, R. Hamilton, Alexander Harrison, Childe Hassam, Robert Henri, George Hitchcock, W. H. Howe, Albert Insley, Francis C. and H. Bolton Jones, Paul King, Ridgway and Aston Knight, Augustus Koopman, Will H. Low, George H. McCord, A. T. Millar, James H. Moser, Henry Mosler, Jerome Meyers, C. F. Naegele, Walter Nettleton, Robert H. Nesbit, W. E. Norton, W. D. Paddock, Walter L. Palmer, Ernest Peixotto, C. F. Pierce, H. R. Poore, W. Merritt Post, E. H. Potthast, Marion Powers, F. K. M. Rehn, F. Remington, W. T. Richards, Harry Roseland, Chauncey F. Ryder, Warren Sheppard, R. M. Shurtleff, George Sloane, George H. Smillie, H. B. Snell, William Thorne, A. V. Tack, J. G. Tyler, R. W. Van Boskerck, A. T. Van Laer, Douglass Volk, F. B. Williams, Gustav Wiegand, Guy C. Wiggins, S. J. Wolf and Cullen Yates.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Astor Library.—Modern German and Austrian Sculpture. Illustrations of objects in the Hoentschel collection. Bauer-Folsom Co., 396 Fifth Ave.—Portraits by Charles Frederick Naegele, Feb. 23-Mar. 3.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Clausen Gallery, 7 East 35th St.—Pictures by Samuel Weis, to Mar. 10.

Century Club, 7 West 43d St.—Paintings and Sketches by Kenneth Frazier, Birge Harrison, Wm. H. Hyde and Allen Tucker, to Mar. 1.

Hispanic Society of America, 156th St., west of Broadway.—Paintings by Joaquin Sorolla y Bastida of Madrid. Daily (Sundays included), 11 A. M. to 10 P. M., to Mar. 8, inclusive.

Knoedler Galleries, 355 Fifth Ave.—Water-colors by John S. Sargent, of London, and Edward D. Boit, of Boston, to Mar. 1.

Lenox Library.—Painter-Lithographs and Lincoln Exhibition.

Lotos Club, 110 West 57th St.—Annual exhibition by artist members, to Feb. 23.

Macbeth Galleries, 450 Fifth Ave.—Pictures by Arthur B. Davies, to Mar. 4.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Galleries, 372 Fifth Ave.—Paintings by Alexander Schilling, to Feb. 27.

National Arts Club.—Retrospective exhibition of works by John W. Alexander. Opens Feb. 23.

W. K. O'Brien Gallery.—Engravings of Abraham Lincoln and George Washington, to Mar. 6.

Powell Gallery, 983 Sixth Ave.—Original illustrations and drawings by J. H. Gardner Soper, to Feb. 27.

Pratt Art Club, 296 Lafayette Ave., Brooklyn.—Water colors and illustrations by Julia Bogert and Augusta Finkelnburg, to Mar. 18.

Pratt Institute, Brooklyn.—Paintings by Charles Warren Eaton, to Feb. 27.

Arthur Tooth & Sons, 420 Fifth Ave.—Sir L. Alma-Tadema's latest picture, "Caracalla and Geta."

EXHIBITIONS NOW ON.

Miniatures by H. T. See.

At the Bonaventure Galleries, 5 East Thirty-fifth street, H. Thurston See showed this week a number of miniatures. The artist paints smoothly and in a refined manner, and seems to bring out successfully the expressions of his sitters, particularly of children. His color is also delicate, and at times rich. Among the subjects of this unusually good painter "in the little" are Mrs. Colgate, Miss Cornelia Gallatin, the Marchioness of Londonderry and Princesses Hatzfeld and Cantacuzene.

Colored Drawings at Powell's.

The Powell Art Galleries, No. 983 Sixth avenue, are showing, through Feb. 27, forty original drawings by J. H. Gardner Soper. Some of the works are in color and many have been reproduced in current magazines. They show good drawing; a few are good in color and nice in quality. "Christmas in Town" is a characteristic sketch, good in action; "Portrait of Mme. Villanini" in brilliant tones, is graceful and good in line. "Lovers in Japan" shows good color quality and tender sentiment.

Water Colors at Knoedler's.

John S. Sargent and Edward Darley Boit of Boston, are showing, the latter 86 and the former 63, water colors in the upper gallery at Knoedler's, No. 355 Fifth avenue, through Feb. 27. The two painters are great friends, and Mr. Sargent suggested this joint exhibition to Mr. Boit some twenty years ago. It will go to Boston, of which city Mr. Boit is a native, after its close here.

The art public will naturally be most interested in Mr. Sargent's water-colors, which, like all productions of his master hand and facile brush, are virile in execution, and strong, beautiful and rich in color. It would be impossible, even were it necessary, to describe them at all in detail. They are for the most part hasty and skilfully painted artistic memoranda of trips along the southern shores of the Mediterranean and the Spanish and Italian coasts, and of glorious days in Venice amid her enchanting scenes.

The broad washes, the dashes here and there of color, the few lines which form a picture—all those characteristics which make up the modern master's technique are all here. Some few of the examples in the broadness of their treatment and their depth and feeling, recall Winslow Homer, when he paints in the same lighter medium, tropic seas and skies. Sargent has caught and transferred to paper the magic sunlight and flashing seas of the sub-tropics, as he alone can do.

The art of Edward Boit is a quieter art than that of his friend and fellow painter, Sargent. A pupil of Francais and Couture, a residence in Europe of some thirty years, for the most part in an old convent near Florence, has refined even his Bostonese temperament, and he paints in the lighter medium with restraint and delicacy. Some of his works, and especially his street scenes in Paris and Pau, and his depictions of snowy days in his home town of Boston, suggest Raffaelli. Mr. Boit is a painter of delicacy and refinement, and with a keen sense of the picturesque. His work naturally suffers in contrast with that of Sargent, but has a charm all of its own, and he is especially happy in the rendition of light and air.

Pictures by Alexander Schilling.

Alexander Schilling is showing 37 oils, 10 water colors, 8 colored drawings, 27 dry points and two etchings at the Montross Gallery, No. 372 Fifth avenue, through Feb. 27. The artist is certainly versatile and seems to be at home in all mediums. As a rule he paints in a low-colored key, and invests his work with sentiment and feeling. His water colors most appeal, and are extremely delicate and delicious in tone, with evidence of much study of Tryon. "The Spring Haze" in fact recalls Tryon too directly. There is a pearly sky in "The Afternoon—October." "The Hazy Spring Morning" is a delicious tonal study, and there is beautiful distance in "Up-land Fields." A sense of mystery and sympathy with the awesome side of night invest the oils "The Blue Pool," "Moonlight," the "Moonlight After Rain" and "The Moonlight."

With colored chalks and the needle the artist works well and with evident rapidity. His "Study of Trees" and "A Distant Village" and of "High Sea Dyke and Polders," in colored chalks, are remarkably strong. His dry points are well done, and he has an eye for the picturesque in his subjects, while his etchings, after paintings by Tryon and Horatio Walker, are faithful and sympathetic.

Etchings by Mielatz.

Charles F. W. Mielatz, instructor in etching at the National Academy of Design, who has been so successful with etchings, has recently made a charming picture of old St. John's Chapel.

The process in which three and four plates are used is original with Mr. Mielatz, and after fifteen years of close study he has succeeded in getting beautiful effects. His favorite subjects are bits of old New York, which he treats most picturesquely.

At the Wunderlich Galleries are six of his recent works, "Balcony in Pell Street," "Clinton House, foot of East Sixty-fourth Street," "Ericsson House, Beach Street," "Old Colonial House, 7 State Street," and "Washington Square."

Baron de Meyer's Photographs.

At the little galleries of the Photo-Secession, 291 Fifth Ave., there will be shown to Feb. 24 twenty-four monochromes and twelve still lifes in color transparencies, by Baron A. de Meyer of London, a wealthy amateur, who follows the photographic art for his amusement. The monochromes are remarkable for their color and tones, and are most artistic in pose and arrangement, and the still life transparencies are simply marvelous renditions of color and texture. They are the last notes struck in this art.

Works by Missourians.

An art exhibit of works by Missourians, resident in this city, was held at the Waldorf-Astoria Wednesday evening and Thursday afternoon, in connection with the annual meeting of the Missouri Society. Among the Missourians who exhibited were Carroll Beckwith, William M. Chase, William H. Howe, H. Stanley Todd and Fred W. Ruckstuhl, the sculptor.

Schoolboys' Arts and Crafts.

Examples of skill in the arts and crafts were shown in an exhibition of the work of pupils of the vocational schools, in the hall of the Board of Education, at Park avenue and Fifty-ninth street, till Wednesday last.

This display was organized at the suggestion of Mr. Frederic R. Couderdt, chairman of the committee on vocational schools, with the approval of Dr. William H. Maxwell, City Superintendent of Schools. The artistic furniture, the brass work and all the furnishings used in the decoration of interiors were made by boys whose average age is fourteen years and lent by them for the display.

Three rooms were furnished, in accordance with color schemes and designs of the young artisans, and each one contains from forty to fifty articles, which were made by them from individual patterns. There was a dining room in red, with a panelling of burlap and set with Mission furniture and cushions in harmonious hues, as well as hangings in green with touches of red.

There are one hundred workshops in the school, where furniture, which is not only beautiful but substantial, is made. The designs for book covers, hangings, piano covers and the like were worked out by the pupils themselves in accordance with the principles of harmony in colors and are distinguished by refinement of taste.

A retrospective exhibition of the works of John W. Alexander will open with a reception at the National Arts Club on Tuesday evening next, February 23d.

ARTISTIC DISAPPOINTMENT.

The eagerly anticipated entertainment to illustrate the dances of the ancient Greeks, given under the auspices of the Architectural League, and under the management of the League's Entertainment Committee, in the Vanderbilt Gallery of the Fine Arts Building, last week, proved a great disappointment. In fact, had it not been for the artistic beauty of the last number, a procession and tableau in honor of Bacchus, or, in other words, a Bacchanalian festival, and in which the costumes, made under the supervision of Mrs. Edward Peck Sperry, from stuffs dyed by Mr. Albert Herter, and copied from old Etruscan vases, were not only historically correct, but most graceful and beautiful—and the graceful dancing of Mrs. Lou Wall Moore, the entire evening would have been a dreary failure. As it was, many of the spectators left before the last number on the programme, utterly wearied by the long delay in the opening of the entertainment, the interminable waits, and the monotonous dreariness of most of the numbers. The performance took place on an handsome stage made to represent a Greek temple, with a beautiful back drop curtain, painted by Albert Herter, but the curtains on the side of the stage, which should not have been drawn, shut off a view of the performance from at least half the spectators. Amateurish and inefficient management was presumably the cause of the virtual failure of what was really a well planned affair, and which should have been instructive and interesting. It is to be regretted that so much time and money should have been expended to so little purpose, and that the artistic beauty of the last number was dimmed by memory of the dreary hours that preceded it. Some well-known people took part in the entertainment, and Mr. Albert Herter himself took the role of Bacchus.

BEAUX ARTS PUPILS' FROLIC.

A decided contrast to the dreary entertainment of the Architectural League last week was the so-called Beaux Arts Amusement, given by the Beaux Arts students, in the Architectural League rooms in the Fine Arts Building, the preceding evening, and which followed a costume dinner. This entertainment was organized and carried out by Messrs. Louis Metcalf, Kenneth Murchison, Donn Barber and Thomas Safford, and consisted of "take offs" in costume on some popular operas. The first number was called "T'Oscar," a melodrama in one act, by Murchison, with music by Puccini-Saffordina, the second an act from "La Fille de Boheme," and the third and last was entitled "Teethland," a baby Grand Opera, in one convulsion," by Erhart Falfner Henckel, sung by the "Sweitzer-caschoffburgerverein" troupe. The guests at the dinner and the performance of these operatic pieces were costumed as Grisettes, Trilbys, Bor Lecours, sisters, etc. Mrs. Albert Herter was costumed as "Louise."

Rare Old Laces.

An interesting exhibition of rare old laces was held at the New York Exchange for Women's Work, No. 334 Madison avenue, on Monday last. Some of the examples had been in possession of the Exchange for six years, and the value of the display reached over \$10,000.

A rare old piece of "blond," once the property of the late Duchess of Charleville County Drogheda, Ireland, was shown.

WITH THE DEALERS.

Mr. Charles S. Carstairs of Knoedler & Co., sailed on the Lusitania on Wednesday for London to resume charge of the London house of that firm.

"A Coast Scene," by Jacob Maris, very luminous, and beautiful in color, is now on view at the Scott & Fowles Galleries, 295 Fifth Avenue. In the same galleries are a number of admirable examples of the modern Dutch, English and French schools.



Hispano-Moresque Plaque of XV. Century. Decorated in blue with pale gold lustre. At the Kelekian Gallery.

An exhibition of recent pictures by Samuel Weis will open at the Clausen Galleries, 7 East 35th St., on Monday, to continue through March 10th.

Works by Arthur B. Davies are now on view at the Macbeth Galleries, 450 Fifth Ave., and will remain on exhibition there through March 4th. An exhibition of recent works by Charles H. Davis will follow.

Mr. Arthur Tooth, of Tooth & Sons, arrived on the Celtic Feb. 6th. There is now on exhibition at the temporary galleries of this house, 420 Fifth Ave., a large and important landscape in pastel by L'Hermite, "On the Seine," beautiful in sunlight, and brilliant in color. Among modern plein air painters L'Hermite ranks among the best, and there are few painters who can depict sunlight and air as he does.

At the Ehrich Galleries, 463 Fifth Ave., they are now preparing the annual exhibition of portraits by old masters, to open Feb. 26th. Meanwhile the galleries are filled with a varied collection of works by old masters.

The sale at the Fifth Avenue Art Galleries, 546 Fifth Ave., this coming week will be to close the estate of the late Mrs. Josephine L. Bleier, born Fleischmann, and will take place on the afternoons of the week beginning on Monday, and continuing through Friday. There is much handsome furniture and some beautiful furnishings in the collection of Mrs. Bleier, and notably some rare old laces, formerly owned by the Princess Gortschakoff.

Portraits by Charles Frederick Naegele will be shown at the Bauer-Folsom Galleries, 396 Fifth Ave., from Tuesday next, Feb. 23, through Mar. 3.

An exhibition of recent pictures by Horatio Walker will follow the display of pictures by Alexander Schilling, now on at the Montross Gallery, 372 Fifth Ave., and will open on March 1.

Mr. Emil Sperling, of Kleinberger & Co., the well known art house of Paris, and who recently arrived in New York, is at the Waldorf-Astoria, where he has some superior examples of such great painters as Jean Steen, Pieter de Hoogh, Jakob Van Ruysdael, Brecklen-camp, Jan Wymants, Teniers, the younger, etc. Mr. Sperling will only be here for a short time longer.

Word comes from Paris of the death there on Monday last, following an operation, of M. M. Jacques Lowengard, the well known antiquaire.

SPANISH ALTARS SOLD.

The XVI. Century Spanish altars, which, it is said, cost \$25,000, were sold Feb. 12 in sections for \$2,818, in the Fifth Avenue Art Galleries.

The various parts of the large altar, sold separately, brought altogether \$1,214, while the others brought \$729 and \$875, respectively. A carved and painted cherub, surrounded by heavy gold leaf, was sold for \$8, and other prices were in proportion.

Mr. Gellatly gave \$100 for a pair of carved and gilded columns, and \$225 for two large ones in polychrome. Among the purchasers were Mrs. Algernon Sullivan and Mrs. Daniel Bacon.

There was an impromptu sale of pictures in the same galleries, in which thirty-five oil paintings were sold for \$3,182. Bidders took interest in a picture by A. C. E. Steinhil, of Paris, husband of Mme. Steinhil. Mrs. A. S. Ketchener paid \$220 for it. The largest price was \$1,060, paid for Drouais' "Portrait of Child," by J. B. Baldwin.

Since the sale of the altars Mr. James P. Silo, the auctioneer, received a letter from a well-known collector offering to repurchase the sections and fragments sold at an advance of some 50 per cent. on the prices paid at the sale, his purpose being if the altars could be built up, to present the same to the Metropolitan or other art museum.

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BLACK AND WHITE SALE.

On Thursday and Friday evenings next, Feb. 25-26, there will be sold by the Anderson Auction Co., at their galleries, 12 East Forty-sixth street, a collection of etchings, engravings and lithographs of unusual importance and interest. The collection includes crayon drawings, and a portrait by Whistler and twenty of his etchings, some excellent plates by Seymour Haden and Meryon, 33 Rembrandt proofs, and examples of unusual importance of Durer, Van Meyden, Van Leyden and Cranach, with other plates by modern etchers and lithographers, among others, by Benjamin Constant, Burne-Jones and Fantin-Latour.

COMING COTTIER-INGLIS SALE.

The sale of a portion of the art collection of Cottier & Co., of East Fortieth Street, will take place next month. The sale is necessary, in order to settle the estate of James S. Inglis, the late president of the company. The company will then be re-organized and the business will be continued under the same name, under the presidency of Mr. Walter P. Fearon, who has been at its head since the late Mr. Inglis was unable to take an active interest in it. The exhibition of paintings, bronzes, including many Baryes; sculptures, works by Rodin among them; models of special furniture made by the firm, pianos in artistic cases, etc., etc.; will be opened on March 8 at the Art Galleries, No. 6 East Twenty-third Street, where they will be sold on the afternoons of March 12 and 13. The 114 pictures will be sold on the evenings of March 11 and 12 at Mendelssohn Hall.

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